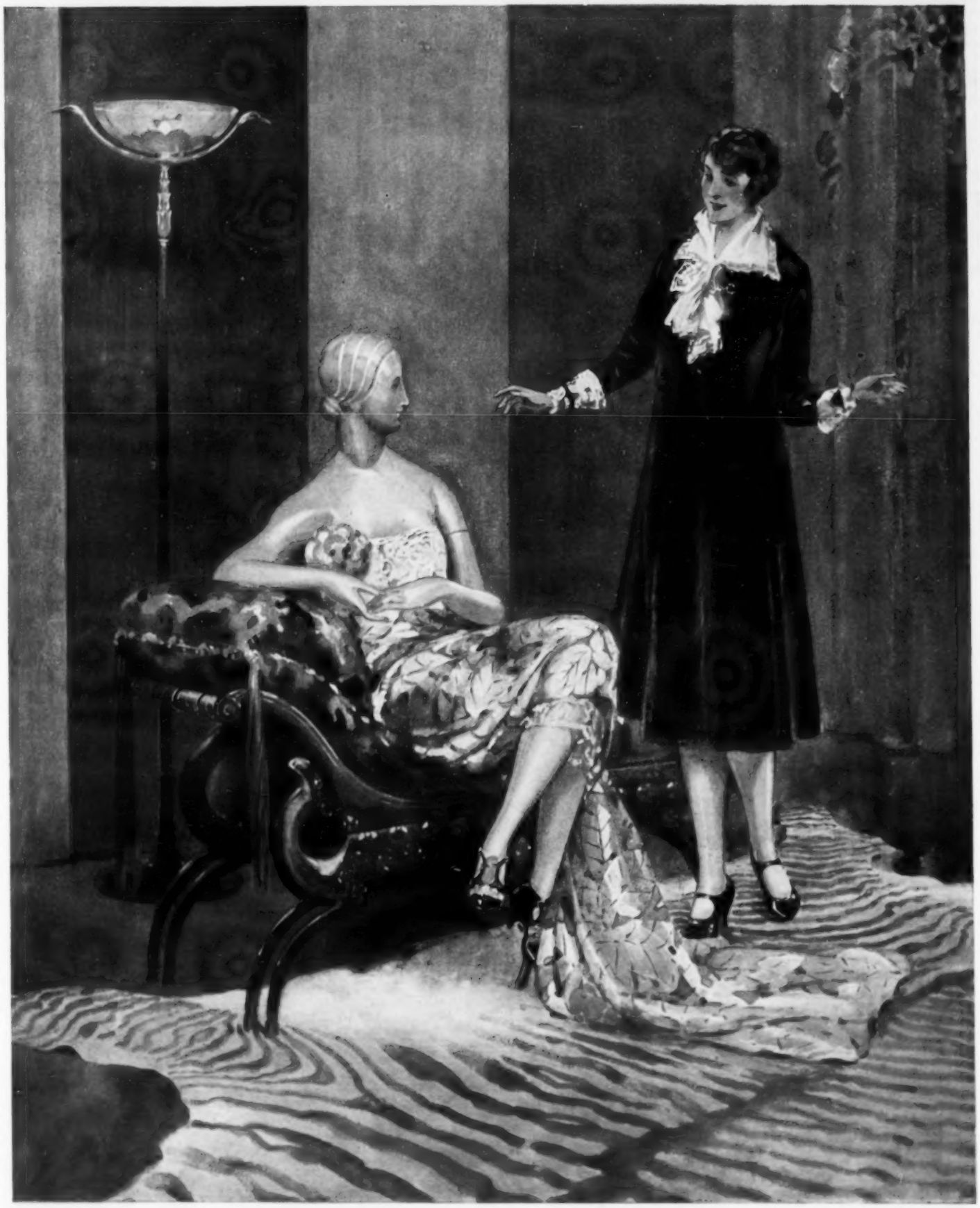
WOMAN MUCH ADORNED.



THE TWO MODELS: THE LIVING MANNEQUIN AND THE LAY FIGURE.

The latest innovation in the dressmaking world is the "modernist" mannequin for the display of frocks. Instead of the frankly "pretty," doll-like figure of wax, with her rounded curves, fluffy hair, and smiling face, many of the great houses now "employ" a figure which can lay claim to elegance and distinctive beauty, but not to wax-dollishness. These new-style mannequins were seen in the Pavillon d'Élégance at the Paris Exhibition, and roused great interest. They are now being generally adopted. Our artist has pictured a living mannequin examining her strange, formalised lay-figure sister, and making an interesting contrast to her.

Specially Drawn for "The Illustrated London News" by C. E. Turner. (Copyrighted.)

TRINKETS OF ANTIQUITY: JEWELS OF THE PAST.

By Courtesy of Messrs. Spink and Son, Ltd., 5-7, King Street, St. James's, and 10-13, Piccadilly.

FOR COMPARISON WITH THE MODERN JEWELS OPPOSITE: EGYPTIAN, GREEK, ROMAN, ETRUSCAN, AND SUMERIAN ORNAMENTS.

Ten of these ancient ornaments are Egyptian—Nos. (2) Faience finger-ring, with Uzat or Sacred Eye bezel; (3) Red jasper amulet tablet, inscribed; (6) Gold amulet pendant of the god Taurt; (10) Amethyst scarab, 18th Dynasty; (12) Necklace of carnelian beads, 12th Dynasty, found at Akmim; (13) Hollow gold scarab, 26th Dynasty; (18) Faience Menat of Sekhet, crowned with solar disc, with papyrus flower below repeating the god; (19) Gold bandeau engraved with hunting scene, time of Thothmes III., 18th Dynasty; (20) Necklace of blue faience beads, 18th Dynasty; (22) Faience Aryballos. Seven are Greek—Nos. (1) Gold bandeau, 4th to 3rd century B.C., found at Tanagra; (5) Græco-Roman gold earrings; (9) Necklace with beads in pearl and matrix of emerald on gold chain; (14) Gold earrings with bull's head terminals, 4th century B.C.; (15) Finger-ring, with cameo head of Athene, 4th century B.C.; (17) Pendant in form of bivalve; (21) Pendant. The others are—(4) Roman hollow gold bangle, about 200-300 A.D.; (16) Roman gold ring set with sard intaglio; (8) and (11) Etruscan scarabs in carnelian; (7) Sumerian Hæmatite cylinder, about 2200 B.C., found at Baalbek. All these objects, we may add, are to be seen in the galleries of Messrs. Spink and Son, who have the finest collection of antique jewellery to be found in London, apart from the public museums.

TRINKETS OF TO-DAY: MODERN JEWELLERY.

By Courtesy of Messrs. Cartier, Ltd., 175, New Bond Street.

FOR COMPARISON WITH THE ANTIQUE JEWELS ON THE OPPOSITE PAGE: TYPICAL ORNAMENTS OF TO-DAY.

The modern ornaments here illustrated are: (1) Rectangular emerald, in platinum ring; (2) Fine emerald-cut brilliant, in platinum ring; (3) Oval sapphire, in platinum ring, and with baton brilliant each side; (4) Brooch in emeralds, rubies, sapphires and brilliants, in Oriental floral design, diamond and onyx base; (5) Ruby ring with calibre ruby each side, mounted in platinum; (6) Carved cabochon emerald brooch, two pearls each side, pavé-set brilliants each side, with small cabochon onyx; (7) Bracelet, with flexible band one inch wide, centre design of twenty-one emeralds, border spaced with thirteen rectangular emeralds, pavé-set brilliants, mounted on platinum; (8) Rectangular crystal and diamond brooch, set with sapphires, mounted on platinum; (9) Pendant, Oriental vase in black onyx, set with brilliants, emeralds, sapphires, and rubies, mounted on platinum; (10) Sautoir of fifty-nine carved emerald beads, with fifty-eight platinum and brilliant rondelles; (11) Bracelet, cabochon rubies, pearls, and diamonds mounted on gold and platinum; (12) Brooch, octagonal emerald in centre, oval border of diamonds, diamond *motif* each side of emerald, and triangular brilliant top and bottom, mounted on platinum; (13) Belt with plaque of real ancient Egyptian blue faience on plaited black silk. Buckle bordered with brilliants. All these beautiful ornaments were designed and made by Messrs. Cartier, the famous jewellers, and represent the finest modern craftsmanship.

BLUEBEARD'S SECRET CHAMBER OF THE MODES OF THE

It was a happy thought on the part of Felix de Gray to dress six of Bluebeard's Wives in the very latest Parisian fashions, and then to tantalise us by merely suggesting the wondrous frock worn by the seventh concealed behind the curtain. "Has Bluebeard seen it?" is a question that will immediately be asked. The richest of velvets makes the evening cloak on the left, with its marvellous bolster collar in which touches of orange are present to match the decoration of the shoes.——Very cleverly is the apparent size of the waist reduced in the pale-blue georgette dress relieved with white, a decidedly new note being struck by the coral bead wristlet and ring.——More ordinary but particularly attractive is the pink georgette dress in the centre; to the ballet skirt

SPECIALLY PAINTED FOR "THE ILLUSTRATED LONDON

THE MOMENT: A FASHION PHANTASY BY FELIX DE GRAY.

us by
diately
match
note
skirt

has been added a floral hem. Again the ring and the bracelet match. —— In striking contrast to this is the green georgette dress with its waved hem and jewelled insertions. —— Simplicity is the salient feature of the pale-lemon georgette frock with its fascinating serpentine flounces; then, with a daring which is fully justified, old-gold tissue is used for the lining of the velvet coat trimmed with fur. —— The sixth, but by no means the least attractive, of the wives is seated on the extreme right, and is wearing a plissé skirt and a quaintly marked jumper with novel though fascinating sleeves, which are a striking feature of the present fashions. As will be seen, there are many ways of shingling the hair.

ATED LONDON NEWS" BY FELIX DE GRAY. (COPYRIGHTED.)

Fashions as the Stage Shows Them:

Famous Stars in Lovely Dresses.

A jumper suit in silk jersey cloth of the new chocolate colour, with shoes to match.

Miss Tallulah Bankhead in a coat of sand-coloured tweed bordered with golden fox.

A black two-piece suit, the frock of georgette, the coat of pleated crêpe-de-Chine.

Embroidery in silver beads and crystals decorates this evening frock of ivory georgette.

Miss Margaret Bannerman in a crimson georgette frock with Eton collar in beige.

A fascinating tea-gown of crêpe-de-Chine in orchid colourings, trimmed with ostrich plumes.

The heroine of "The Green Hat," Miss Tallulah Bankhead, who is seen in the upper photographs, was already well known on the New York stage when she made her first appearance in London, as Maxine in "The Dancers" at Wyndham's Theatre. Since then, her fame has increased rapidly, and, as Iris Storm in Mr. Michael Arlen's much-discussed "Green Hat," her acting has been acclaimed as genius. Here she is seen wearing the famous hat and some charming toilettes revealing the newest fashions.

The talents of Miss Margaret Bannerman, who is seen in the three photographs at the bottom of the page, are so surprisingly versatile that revue, musical comedy, or comedy each seems her vocation. Though one remembers her success in the war-time revue "Buzz-Buzz," as Lady Grayston in "Our Betters" she achieved a triumph which will always live. Miss Bannerman is at present playing in "Beginner's Luck" at the Globe Theatre, an amusing play by Mr. Fred Jackson.

After Camera Portraits by Dorothy Wilding.

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